



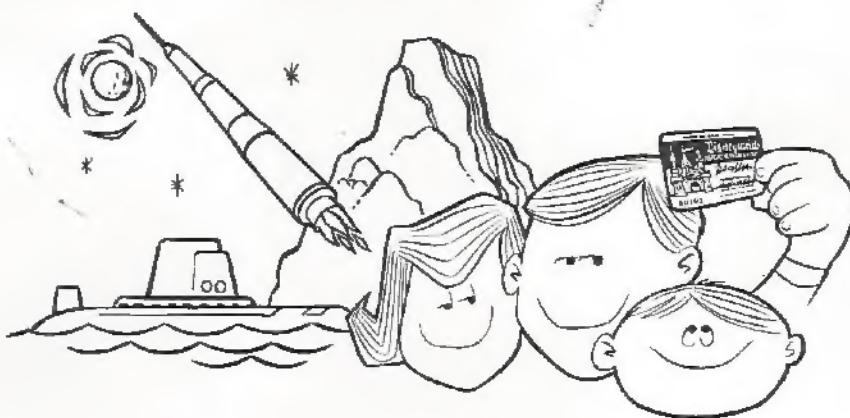
Disney News

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES

FALL 1968



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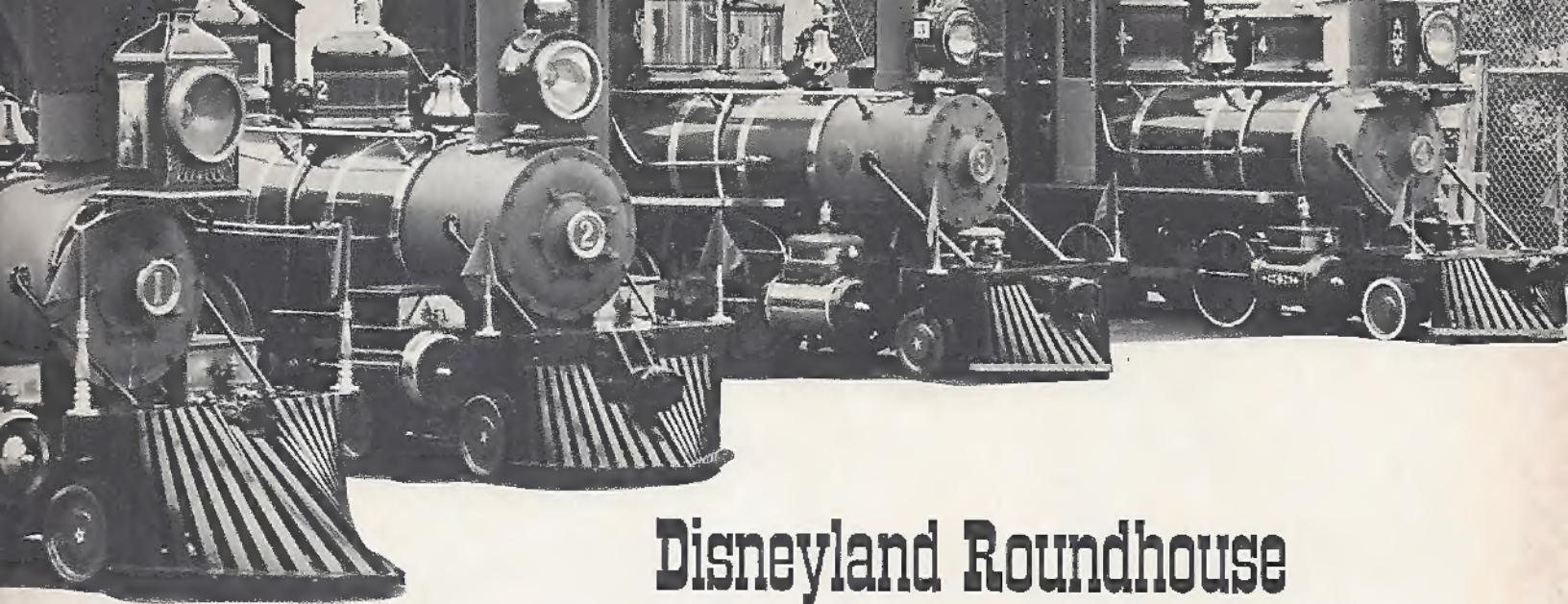
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OUR COVER: The Santa Fe & Disneyland Railroad, which takes guests on a Grand Circle Tour of the Magic Kingdom, is the culmination of Walt Disney's lifelong love of trains. The engineer? Of course. He's the Mouse That Started It All — Mickey. Celebrating his fortieth birthday, but as youthful as ever, Mickey is on hand every day to greet Disneyland visitors.





Disneyland Roundhouse Boasts Four Pioneers of Early Railroad History

Boarding one of the four colorful trains in Disneyland is not just stepping aboard a train—it's actually stepping into a pioneer of early railroad history. It's experiencing a steam train ride of the past, at a time when the West was just really beginning to grow. The Santa Fe and Disneyland trains are the dreams and reflections of Walt Disney's love for trains—an interest that dates from his days as a news butcher on the Santa Fe between Kansas City and Jefferson City, Missouri.

Walt's interest in trains developed into a hobby of model trains and finally into a backyard railroad. The Lilly Belle, Walt's scale model engine, was used as the prototype for the Disneyland Railroad. Working from photos and drawings, Disney "Imagineers" constructed a plywood model of the Santa Fe and Disneyland Railroad to be assembled at the Disneyland Roundhouse. The two trains, named C. K. Holliday (after the founder of the Santa Fe) and the E. P. Ripley (after one of the early presidents of the railroad), made their appearance in 1955, the same year the Park opened.

In 1958, the third engine, the Fred Gurley (named after the chairman of the board of the Santa Fe Railroad), began its travels around the Park. The rebuilt engine, which was originally manufactured in 1894, had

many years service on a Louisiana railroad before retiring and finding a home in Disneyland.

The last engine to be added was the Ernest S. Marsh, named for the president of the Santa Fe Railroad in 1959. Originally manufactured in 1925, it had been used on a lumber mill in New England prior to being relocated at Disneyland.

On Disneyland's Steam trains, adults relive memories of train rides of the past while freeway-oriented youngsters experience travel as it was in a by-gone era.

The guests boarding the SF&D trains experience distinct segments of the Magic Kingdom. Leaving the Main Street Station, the Magic Kingdom visitor enters Adventureland, the home of United Air Lines' Tiki Room and the world famous Jungle Cruise.

Bordering the tracks are various types of vegetation and flowers. Chinese hibiscus, canary bird flowers from Ethiopia and various varieties of bamboo can be seen by guests.

Chugging into Frontierland Station reveals a composite of many early frontier train stations. The sound of an old telegraph key clicking out messages can be heard through an open window of the station.

From the Tomorrowland Station, the Magic Kingdom visitor will be

transported into the Grand Canyon Diorama and Primeval World.

Moving the Grand Canyon from its natural setting in Northern Arizona to Disneyland was just another imaginative idea of the creative genius of Walt Disney. The most striking feature of the attraction is a full color painting of the Grand Canyon, 306 feet long and 34 feet high. This painting, done on a special hand-woven seamless canvas, required 4,800 hours to complete and 300 gallons of paint with 14 colors. The scenic beauty of the giant chasm formed by the Colorado River has been captured in all its splendor by Disney's "Imagineers."

As the colorful express enters the Primeval World, darkness enfolds, increasing the guests' anticipation. Emerging into a half light of misty vapors and swampy terrain, guests come face-to-face with some of the terrifying prehistoric life which lived over 155 million years ago. Startlingly realistic in movement, the life-size three-dimensional "Audio-Animatronic" figures of giant insects, dinosaurs and other reptiles are the culmination of ideas and settings inspired from the film classic "Fantasia."

Circling the Magic Kingdom, each of the four locomotives makes over 13,500 round trips yearly over the 1½ mile course. 

SALLY SHERBIN: Park's Ambassador to the World Represents 5,000 Disneylanders

Disneyland's vivacious 1968 Ambassador to the World, Sally Sherbin, has traveled from the United States to New Zealand since being chosen to represent the friendly spirit of some 5,000 Disneylanders.

The Ambassadorship, open to any girl employee between the ages of 18 and 25, is "not a beauty contest" as such, the pretty Ambassador explains. Selection is based on a girl's knowledge of Disneyland, her poise, personality and ability to communicate with people, in addition to having a "special feeling for Disneyland."

As a former tour guide and VIP hostess for General Electric's "Carousel of Progress" attraction, Sally has accumulated a vast amount of knowledge about the Magic Kingdom.

"But it's more than statistics and facts," she says. "This was his dream—a 20-year dream. I'm proud to represent him." "Him," of course, is Walt Disney, the imaginative force that made Disneyland grow from 200 acres of orange trees to a world-recognized landmark of fun and happiness.

Sally's duties as Ambassador vary. She may give speeches one day and promote a Disney film the next.

Presented to the Anaheim City Council last January, she became Anaheim's World Ambassador. Sally also was named Orange County's official Ambassador by the Orange County Board of Supervisors the same month.

As Ambassador, Sally conducts Disneyland tours for foreign heads of state and other dignitaries. Most recently, she has escorted Vong Savang, Crown Prince of Laos, and Princess Margaretha of Sweden.

The multi-lingual Ambassador joined Mickey Mouse last December in leading Miami's Orange Parade honoring "The Wonderful World of

Color of Walt Disney." Governor Kirk hosted Sally at that time and she, in turn, hosted him in his recent visit to the Magic Kingdom.

One of Sally's most embarrassing moments as Ambassador happened while escorting Crown Prince Savang of Laos through the Magic Kingdom. She said, "The Prince couldn't speak English, but I knew French and we were so engrossed in conversation that I missed my turn driving the lead car and ran over Goofy's foot—stalling the car on his long shoe, that is!"

Later, Prince Savang smilingly awarded Sally a Laotian good luck charm for being "the best driver in Disneyland!"

Upon returning from a three-week Disneyland-Carnation promotion tour of much of the West, Sally immediately left for New Zealand to inaugurate New Zealand Airlines and become that nation's guest for a week.

"One of the most exciting things I ever did was drive to Auckland from Tauranga, a 120-mile trip that involved driving on the left side of the road through country that looked like something out of a fairy tale—it was all forests and hills," declared the Ambassador.

The job of Disneyland's Ambassador is not as easy as it seems—at times it becomes very demanding. "Probably the most challenging thing I've found is maintaining my enthusiasm on a 12-day tour, from city to city, from radio to TV station. Keeping myself in the same semblance that I started the tour with is the toughest," said the green-eyed blonde. "I love every minute of it, though."

As Disneyland's fourth diplomatic envoy, Sally most certainly is one of the liveliest. Her interests have been in outdoor sports—especially swimming. She was a swimming coach, instructor and lifeguard while attending UCLA.

Sally's start in the Magic Kingdom began when she tested her aquatic abilities in auditioning as a mermaid in May 1966. Unfortunately, her hair was short at the time . . . "and mermaids are supposed to have long hair. And I didn't. So it all made sense."

Overcoming her disappointment, Sally returned the next month and gained a job as a hostess—no small accomplishment since thousands apply for the job for which less than a hundred are selected.

The most rewarding experiences of her travels, Sally says, have been trips to the children's hospitals with Mickey Mouse and Disney's newest Jungle Book characters, Baloo the Bear and King Louie of the Apes. "By gently squeezing and hugging the little ones to their soft furry costumes, both Baloo and Louie won the hearts of hundreds of youngsters," beamed Sally.

"When their little faces lit up with smiles seeing those two rollicking characters, I couldn't have been more pleased."

The versatile, New York-born girl has majored in languages, speaking fluent French plus studying German, Spanish and Russian. Her father, a real estate investor who speaks seven languages, came from Leningrad, Russia. He met Sally's mother in Pennsylvania. She has two brothers, Nikolia and Sergi, and one sister, Natasha.

Succeeding Marcia Miner, Disneyland's 1967 Ambassador, Sally plans on staying with Disneyland in possibly a supervisory capacity upon completion of her reign. But in the meantime Sally says, "This is my job for one year—it is something I will never experience again."

Until then, Sally Sherbin will continue to carry Disneyland's famous spirit of happiness and friendliness throughout this country and abroad.



Whether Disneyland's Ambassador is visiting children's hospitals with Baloo the Bear and King Louie of the Apes... escorting visiting dignitaries as Vong Savang, Crown Prince of Laos...or answering children's questions...the magical enchantment of Disneyland's spirit radiates from Sally Sherbin.



"May I speak to Mickey Mouse?" "What is the current weather condition in the Magic Kingdom?" These are just two of the countless questions fielded by Disneyland's nine PBX operators.

Last year, Disneyland's versatile telephone operators handled over 2,850,000 telephone calls on their three-panel switchboard.

Located above the Main Street, U.S.A. Opera House, the Disneyland PBX room is as unusual as the subject of its calls. From its windows, operators view a late 1800 thoroughfare, a sharp contrast to the modern telephone equipment that is used today in its operation.

According to the Park's chief operator, Mickey Mouse is one of the most frequently called Disneylanders.

Explaining with obvious regret she says, "Mickey's personal appearance schedule prevents him from taking the many calls for him. We wish he could, especially when the young caller is phoning long distance, which many do."

Of course, Mickey isn't the only reason Disneyland's switchboard is one of the busiest in Southern California

1900 telephone that fits in nicely with the furnishings of the quaint New Orleans shop.

The telephone switchboard operators at Disneyland are essential to the operation of the Park. Disneyland's Communications Supervisor credits the PBX staff with being the most knowledgeable citizens of the Magic Kingdom.

"They have to be!" he says. "Disneyland is very much like an American town of 5,000 population, except that we also have eight million 'out-of-town' guests each year. Prompt phone service is essential to a smooth operation that looks after their safety and convenience."

Quickly adding another reason, the chief operator boasts about Disneyland's fame for courtesy and friendliness, emphasizing "There's nothing more annoying and less friendly than a dead phone or a mumble-filled delay while somebody tries to find out where a call should go."

"So, we try to keep up on who's where and who's doing what." Smiling she added, "It helps us to do a better job as well as helping Disneyland, too."

Bank of America



New Orleans to North Pole —Park's Communication System Reaches Both

fornia serving over 600 telephones on 491 lines. "More people call," she states, "wanting to know when we're open and what our admission prices are than for any other reason."

Equally unique as the number of calls received in Disneyland are types and locations of its telephones.

A call to the Matterhorn reveals a phone hanging on a wall inside the top of the 147-foot high mountain.

"Indian war canoes," answers an Indian Guide located near the Rivers of America in Frontierland. But Ext. 000 defies quick description—it is located at the "North Pole" in the caverns of the route for the Submarine Voyage.

In Disneyland's One-of-A-Kind Shop, featuring unique and authentic antiques, employees use an early

Matterhorn Mountain

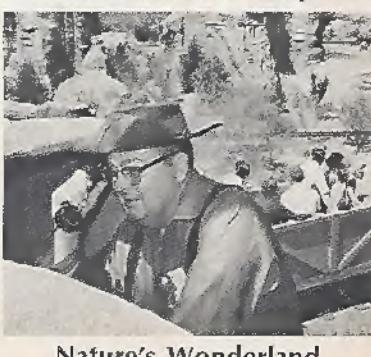


Rocket Jets



Jungle Cruise

One-of-A-Kind Shop



Nature's Wonderland

HORSE, MOTOR CAR SHARE MAIN STREET, U.S.A.'S THOROUGHFARE

An almost forgotten era of America's history is relived by guests entering Disneyland's Main Street, U.S.A. The feeling of a typical small thoroughfare of the 1900 era will be experienced by guests strolling down Main Street, U.S.A.

Walt Disney, who was reared in a small mid-western town of Marceline, Missouri, worked with his staff in building Main Street, U.S.A. so that the uniqueness of this street would be authentic to the smallest detail.

The same demand for detail is designed into the Main Street vehicles. Many types of unique conveyances are represented on Main Street, U.S.A.

The four horse-drawn streetcars on Main Street are composite reproductions of 19th century streetcars you might have found in such late 1800 cities as Chicago, Boston, Philadelphia or New York.

WED Enterprises, Walt's planning and designing firm, built the horse-

drawn streetcars by working from photographs of earlier authentic vehicles.

The large horses which pull the streetcars are either Percheron, Belgian, Clydesdale, or a cross between Shire and Percheron. These horses each receive a minimum of 30 hours special training before going "on stage." Each works a four-hour day, five-day week, and is given taxi service to and from the stables — it sure beats our work week!!

The horseless carriages on Main Street, U.S.A. are a composite of the design and size of many gas-driven cars of that early period of automobile history.

The three horseless carriages that carry guests entering and exiting the Park run on two-cylinder water pump engines that chug and snort just like the originals. But not everything is a reproduction. The external parts, such as the horns, lights and wheels, are authentic.

Streetcar travel of a bygone era is relived on Main Street, U.S.A.



The green and yellow double-decker Omnibus is as authentic as any bus you might have found on the main streets of New York, Chicago or Boston at the turn of the century. An old electric English klaxon horn is the only original part used in the building of the two Disneyland Omnibuses.

The Studio designers built the Omnibuses or for that matter, all the vehicles, so that guests would have greater comfort, safety, and convenience. The drop frame chassis is from a modern day truck. Having a modern day engine, the buses also include power steering and power brakes.



On your next visit to the Magic Kingdom, leave the hustle and bustle of today's streamlined transportation and travel down Disneyland's Main Street, U.S.A. The years will roll back until there is only the sound of a casual clop-clop of a horse-drawn streetcar and the chug-chug of the horseless carriages. 

DIXIELAND AT DISNEYLAND

The grand ole man of jazz, Louis 'Satchmo' Armstrong, stars in the ninth annual Dixieland at Disneyland festival, Saturday night, September 28. This special event also includes unlimited use of all Disneyland adventures and attractions. Advance sale tickets are available at all Desmond's and Wallich's Music City Stores, and Disneyland Box Office for \$6.00. On September 28, tickets for the special event will be available at Disneyland's Main Gate Ticket Booths for \$7.50.



Winston Hibler Wears 'Many Hats' During 25 Years With Disney Team



Producers Woolie Reitherman and Winston Hibler share some thoughts about upcoming film script.

Winston Hibler has come a long way since 1942 when he was a story man and dialogue director for cartoon features such as "Cinderella," "Peter Pan," and "Alice in Wonderland." His career of theatrical achievements has spanned more than a quarter of a century.

Having worked as writer, director and narrator, the many-faceted man has won numerous awards during his long association with the Disney team. Combining all three skills in "Men Against the Arctic," Hibler won an Oscar. He received an Emmy Award for the best television show of the year that took TV viewers behind the scenes to see the filming of "20,000 Leagues Under the Sea," — the TV presentation was called "Operation Undersea."

Other films that Hibler co-produced were "Pern," "Nikki, Wild Dog of the North," "Big Red," "Those Calloways," "The Ugly Dachshund," and soon to be released, "The Horse in the Gray Flannel Suit." He has also co-produced a host of nature adventure shows for "Walt Disney's Wonderful World of Color."

With such a vast amount of knowledge and experience in film-making, Hibler was asked how a major film is started.

"We first look for a property — unpublished novels, original scripts and screenplays. Certain characteristics are necessary in any property for a Disney Production.

"We try to find a property that encompasses either fantasy, or comedy, or a story that will lend itself to a musical treatment. Every story basically must be wholesome family entertainment," explained the versatile producer.

**Hibler's story-telling treatment . . .
"delete, develop and amplify."**

The majority of film-making properties, according to Hibler, comes from unpublished novels. The writer then develops a story-telling treatment which may undergo many re-writes before it's finished. Hibler terms this literary effort "delete, develop and amplify."

When the story treatment is approved, the next step is the screenplay.

"Now the screen-writer," says Hibbler, "brings the characters in the story to life—gives the novel the new dimension necessary for the visual medium of the motion picture screen."

Sometimes "animal actors" decide not to cooperate . . .

When the screenplay is complete, a director and assistant director are assigned. A budget is presented to the producer who reviews it, and then presents it to the Producers Group. Making up this creative group are seven key producers: Bill Walsh, Bill Anderson, Jim Algar, Ron Miller, Harry Tytle, Roy E. Disney and Hibler. These men represent an aggregate total of 164 years in Walt Disney Productions. Such world-recognized motion pictures as "Swiss Family Robinson," "Alice in Wonderland," "Mary Poppins," "Bambi," "20,000 Leagues Under the Sea," and "Snow White and the Seven Dwarfs" and many others have been produced by these distinguished men. All hand-picked by Walt, they form an essential part of the Company's creative team.

Once the budget is approved by the group, the producer and director work together in selecting a cast. The final casting is also approved by the group.

"From this point on," says 'Hib,' the producer assumes all responsibilities of the picture."

When the actual filming begins, problems and obstacles continually arise. Weather is an all-important factor. Cloudy and rainy days can cause unforeseen delays in the rigid and costly shooting schedule. Sometimes "animal actors" decide not to cooperate, resulting in further delays. But, according to Hibler, the Disney live-action production staff of skilled technicians is the finest in the business; and when delays occur, there is an all-out team effort to make up for lost time and repair the damaged budget.

When photography is complete, a rough cut is made, and a temporary music track is added. Then the film is presented to a studio audience,

along with a written questionnaire which the viewers are asked to complete after the presentation. These questionnaires are carefully analyzed, and they constitute a guide for the final editing of the picture.

Next the producer confers with the music director to express his views regarding the mood and dramatic values in every sequence in the film. Then it is up to the music director, using his own creativity, to develop the background score.

Finally the music track, the sound effects track, and the dialogue tracks are all combined in a re-recording process. When this composite sound track is completed, it is wedged to the photographic negative, and the motion picture is complete.

Of all the pictures the 52-year-old producer has worked on, he enjoyed "Follow Me, Boys" the most.

Sitting back in his chair, the mustached producer said, "'Follow Me, Boys' was a picture that meant a lot to me, because it was a cross-section of my own home town. Something that I could relate to my own experiences—something very real to me."

"Follow Me, Boys" was based upon MacKinlay Kantor's book, "God and My Country," which tells the story of a smalltown rural life of an America of the thirties.

"Nature supplies all the dramatic values . . . conflict, action and a generous portion of comedy."

"I personally like to make adventure series—the comedy/drama type such as 'Those Calloways'—the story of a couple who struggle against tremendous odds to create a refuge for geese in New England.

The new film that Hib has just completed, titled "The Horse in the Gray Flannel Suit," revolves around a horse named Asperel and an advertising executive. It stars Dean Jones, Morey Amsterdam, Diane Baker and newcomer, Ellen Janov. In its first studio preview, "Horse" was given a highly enthusiastic reception.

Much of the film was shot in the Washington Armory during the Washington International Horse-show. Hib said that it was necessary to relight the entire Washington Armory in order to capture the exciting horse jumping competition.

"Kathy Kusner," Hib said, "considered by most experts to be the greatest woman rider in the world, doubled for Diane Baker in the riding segments of the film, and actually won the International Open Jumping competition of the horse show."

The film is expected to be released to the public sometime this winter.

Through his years of experience, Hibler has long been in touch with the intimacies of nature's wildlife while working either as producer, director or narrator.

Hib said, "We always try to hold to Walt's concepts of storytelling. As Walt once said, 'Nature writes better scripts than we ever could.' Nature supplies all the dramatic values . . . conflict, action, and a generous portion of comedy."

Some of the comedy involves the producer, too.

"While shooting a true-life film in the high country of Utah," Hibler said, "my director-cameraman and I suddenly looked up and saw a 250-pound mountain lion barreling down the slope, coming right at us. We were frozen in our tracks, but the ferocious-looking cat passed us by to claim his reward of food from his trainer, who was standing at the top of the opposite hillside chuckling over the look on our pale faces."

This humorous incident is just one example of the exciting adventures that the 25-year veteran producer has been a part of at Walt Disney Productions. 



On set for "The Horse In The Gray Flannel Suit," Hibler discusses production techniques with two cast members.

A Visit to Disneyland...

is flying on an elephant



is joining sis on the Carousel



is having your portrait done



is laughing with Winnie, the Pooh



Disneyland

"THE HAPPIEST PLACE ON EARTH"

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Disney News

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is choosing a flavor



is walking with a special friend



is chuckling over Mr. Toad's ride



is jetting around Tomorrowland

... and much, much more.

One-Of-A-Kind Shop Displays Reflections of Past Generations

Stepping into the gay and unique atmosphere of Disneyland's New Orleans Square, guests find themselves returning to the winding streets of the mid-nineteenth century filled with authentic shops and roving entertainers.

New Orleans is an extraordinary re-creation of the fabled and romantic city at the height of its grandeur over a century ago. The Square consists of fine restaurants, intricate grillwork, tunnelways opening onto flowered patios, flagstoned alleys, quaint shops and watercolor artists.

The One-of-A-Kind Shop is the first establishment that guests will encounter in New Orleans Square. Situated on the corner of Esplanade and Royal Street, the unique shop is a collector's market for decorative antiques, crystal, rare porcelain, inlaid wood and many other items.

Some people may ask, what truly is an antique? There are many definitions, but briefly, an antique is a reflection of past generations' craftsmanship and style—a characterization of both style and beauty in an object. It reflects the pride of that era whether in paintings, furniture, pottery, glassware or any other collector's article.

According to the buyer for the One-of-A-Kind Shop, an antique is anything that is at least 100 years old. For instance, 1868 items are the newest antiques today; next year 1869 items will also be considered antiques. Prior to this time, an object wasn't considered to be an antique unless made prior to 1830.

The unusual shop has items for the collector as well as the browsing guest. The shop not only has antiques, but it also offers excellent reproductions of many articles.

Some of the interesting items are:

- A nine-foot Grandfather clock in an Italian walnut case which contains a German mechanism with Westminster chimes.

- An early 19th century French rosewood standing vitrine cabinet with bronze ormolu by F. Linke.
- An early 19th century lap style desk with secret compartments.
- Captain Nemo's Treasure Chest from the movie "20,000 Leagues Under the Sea."
- A French handmade music box done completely in silk.

These are just some of the many, many objects for sale in the early New Orleans styled building. The never-ending array of goods range in price from \$1 to \$8000. Only two years old, the store is already beginning to attract regular collectors who call or come into the Park just to see what new merchandise the shop has



Late 18th Century French Mantle Clock



Offering decorative antiques, crystal, rare porcelain and other items from around the world, the One-of-A-Kind Shop appeals to both the browsing guest and collector.

acquired. Some of the most recent antiques acquired were from England, France, Italy, Austria, Denmark and the Netherlands.

Fingering his cameo ring, the shop's buyer, with an amused grin, related a recent humorous incident:

"I happened to be standing in the shop when a woman came in and asked 'Do you work here?' I admitted that I did and she revealed, 'Well, my name's Pig, and I collect them!'" Smiling, the buyer said, "Oh, really! Well we have quite a few, and showed her a shelf full of pigs. The plump lady then said, "You know, you've been so nice, but what I can't understand is that you didn't laugh when I told you my name was Pig." Grinning, he replied, "You'd be surprised at the number of people who come into the Magic Kingdom with strange and unusual names!"

Continuing, the buyer said, "We have people who collect most any-



A French hand-made music box

thing—just the other day ■ man and his wife came into the shop who collected whales!"

So whether guests collect pigs, whales or what have you, the One-of-A-Kind Shop tries to have some type of small collection on hand to please the most discriminating buyer.

MARK TWAIN

VOYAGE REMINISCENT OF EARLY AMERICA

The era of Samuel Clemens' America has been reborn in Disneyland's sternwheel steamboat the Mark Twain.

Because of its massive size, the Mark Twain (108 feet long, 150 tons, designed to carry 350 passengers) was much too large to move through the doors of the giant sound stage of the Disney studio.

The triple-deck paddlewheeler was built only to be dismantled so that it could be trucked down the freeway piece by piece and reassembled at Disneyland.

Plying the Rivers of America aboard the Mark Twain is to journey back to an earlier America—to the pioneering spirit of our forefathers.

Riverboats were once America's most important means of transportation. Now, over a half a century later, this sternwheel steamboat re-creates

the story of America's growth westward down the Rivers of America in Disneyland.

Guests embarking on the river steamer view many different aspects of Frontierland. The Rivers of America encircle Tom Sawyer's Island for one mile, giving the guests a romantic as well as scenic cruise.

The pilot of the Mark Twain points out the most interesting scenes along the wooded landscape. At Fowler's Harbor, guests see the home port of the proud three-masted sailing ship Columbia—a full size, authentic replica of the first American ship to sail around the world in 1790. Along the shores where Indians and wild-life lurk is Fort Wilderness. This old fort, a shelter and protector of hardy souls who explored and settled our frontiers, existed when there were only 15 stars on Old Glory.

Churning the water into the wilderness and backwoods of the frontier,

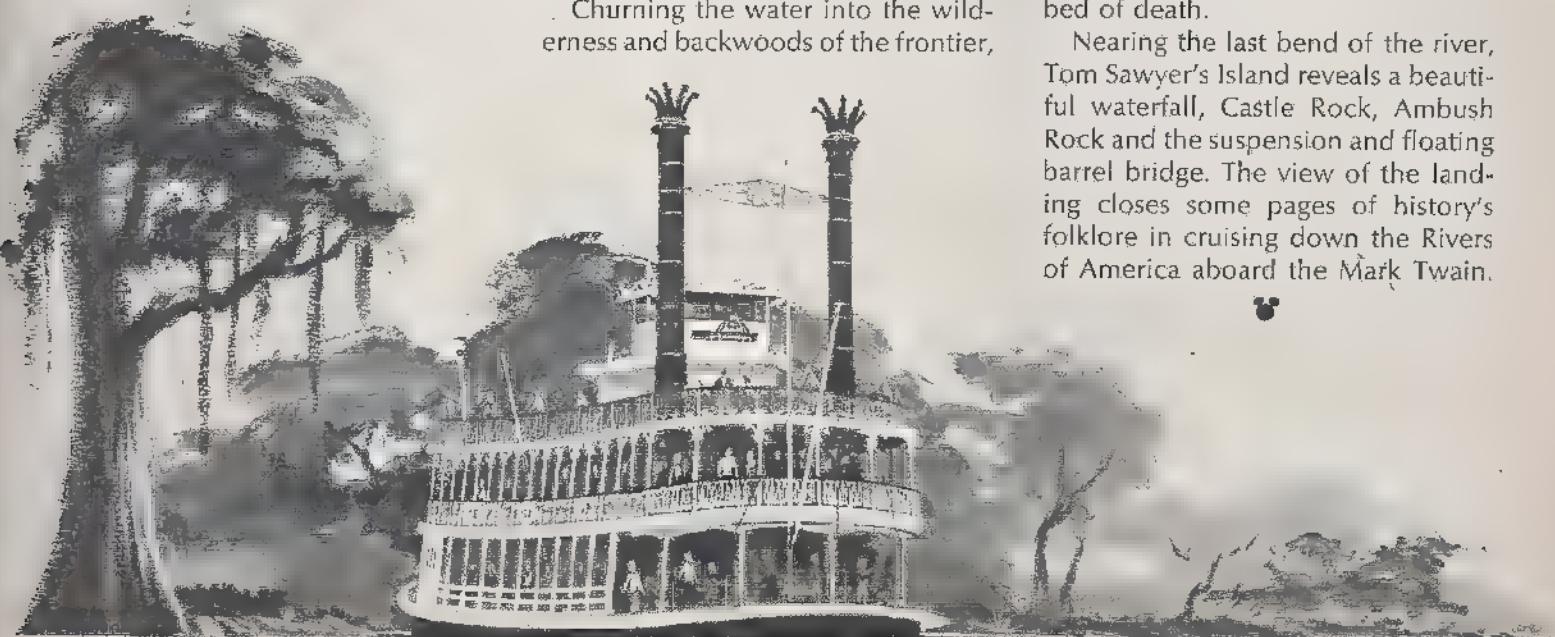
the steamer takes guests within a few feet of Indians, both friendly and hostile. Passengers also see many forms of wild life such as moose, elk and bear.

On the port (left) side of the Mark Twain, guests view Disneyland's own authentic Indian Village. On weekends and holidays, members of different tribes perform ancient ritual dances. This is also the embarkation point for the Indian war canoes which circle Tom Sawyer's Island on weekends.

Guests witness a settler's cabin afire—the action of unfriendly Indians. A pioneer lies in his front yard, a victim of an Indian arrow.

As the steamer heads back to civilization, another glimpse of the unfriendly Indians is experienced. At an Indian burial site, a warrior who has died in battle lies atop the traditional bed of death.

Nearing the last bend of the river, Tom Sawyer's Island reveals a beautiful waterfall, Castle Rock, Ambush Rock and the suspension and floating barrel bridge. The view of the landing closes some pages of history's folklore in cruising down the Rivers of America aboard the Mark Twain.



Distinguished Men Appointed to Cal Arts

Two distinguished men have been named to California Institute of the Arts, the school Walt Disney helped develop for the training of talented young artists by Cal Arts President, Dr. Robert W. Corrigan. They are Dr. Herbert Blau, founder of the Actor's Workshop of San Francisco and codirector of The Repertory Theatre of Lincoln Center, and Mel Powell, chairman of the music composition faculty at Yale University.

Appointed as Cal Arts President last spring, Dr. Robert W. Corrigan is an outstanding educator who formerly served as New York University's Dean of the School of Arts.

Dr. Corrigan's job was to create a California Institute of the Arts out of the sixty acres in Valencia, California that would be unique to education,

unique to the arts, and to America.

As a specialist in the theatre, he has been prolific, having either authored or edited some 29 books. Practicing what he preaches, he has directed more than 40 plays on Broadway, and university and community theatre stages.

Dr. Corrigan made his first appointment in the spring by naming Dr. Herbert Blau as academic vice president and Dean of the School of Theatre.

Dr. Blau, as academic vice president, will be responsible for shaping the programs to be offered and working out a system of training that explores the frontiers of each art form while still maintaining the essential disciplines.

Expanding the Institute's leaders by fifty per cent in May, Corrigan appointed Mel Powell as the Dean of the School of Music. In citing the appointment as "another major step

forward in the formation of an outstanding faculty," Dr. Corrigan acclaimed Powell's accomplishments in piano, choral, chamber, orchestral and electronic music of composition.

With the nucleus of the Institute's leaders formed, Dr. Corrigan is looking ahead to the official groundbreaking for the new campus, scheduled for late 1968. The new campus, once completed, will have an enrollment of more than 1,200 students.

Acknowledging Walt Disney, Dr. Corrigan said, "I know that without his vision and commitment, I would not be here today. I also know that Mr. Disney knew that the pioneers didn't make it alone. The Institute was his brainchild, but we must make it grow. Therefore, it must not only be Walt Disney's school. California Institute of the Arts must be of Los Angeles, of the State of California, of the United States, and indeed, of the world." 



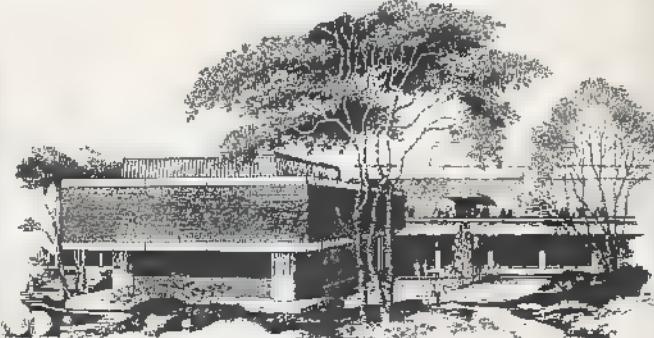
Dr. Robert W. Corrigan



Dr. Herbert Blau



Mel Powell



This artist's rendering shows the main library and some of the classroom area of the planned California Institute of the Arts campus.

The Disneyland Look

Designing costumes for Disneyland's five magical lands is not an easy task for its Wardrobe Manager, Bob Phelps. Surrounded by costume sketches, he begins with an idea for a costume, does research of the theme area and then makes a rough outline of what he wants. The finished product (sketch) should blend into the theme of the land for which the costume is made. Working closely with Merchandising artists, he achieves the desired costume design.

Once the design is set on paper, the next step is to choose the fabrics that will be used for the costume. These fabrics must not only have the desired colors, but they must also be functional, have a non-

fading quality and be able to stand a lot of wear. In addition, the "Audio-Animatronic" figures' costumes must be fireproof.

After the fabrics have been obtained, the Wardrobe Manager meets with the Patternmaker. He thinks of Disneyland's patternmaker, Harriet Bittenbender, as a "genius." He says, "It is a rare talent to be able to cut pattern from your idea to fit it just as the sketch suggests." The multi-skilled woman has patterned hundreds of costumes in her many years with the Disney organization.

"We also make character costumes not only for the Park, but also for world-wide promotions in Disney films and other Disney connected

events," said Disneyland's costume designer.

The largest active wardrobe department in the world is divided into two departments: Costuming is made up of 18 seamstresses and attendants, while Issuing has 35 employees. More than 4,000 employees come in contact with Issuing practically every day during the peak summer months. The Park's "quality control," the dress and grooming standards, is rigidly enforced at this point. Signs above the women's and men's wardrobe windows stress good grooming standards.

This year, Wardrobe will add 30 new costumes to their present supply of more than 40,000 outfits in nearly 400 different styles. 



Rising above the Skyway, the PeopleMover gives passengers a panoramic view of all the spectacles of Tomorrowland.

DISNEYLAND'S PEOPLEMOVER

Innovation In Transportation

In today's changing world, man is constantly striving for better, quicker, and more efficient means of transportation. The jet age has made business trips across the continent a matter of daily routine for many people. But the biggest problem, the need for transportation from the suburbs to the city and back without dangerous and time-consuming traffic congestion, is yet to be solved effectively.

Here in Disneyland, the PeopleMover is a unique form of transportation. Just as its name indicates, this new system simply "moves" people from one location to another. A Tomorrowland attraction, the PeopleMover's station is located just below the popular Rocket Jet ride.

Developed by WED Enterprises, Inc., the master planning architectural engineering, research and development subsidiary of Walt Disney Productions, the PeopleMover carries guests on a scenic route throughout

Tomorrowland. The new transportation system gives its passengers a preview of Monsanto's "Adventure Thru Inner Space," General Electric's "Carousel of Progress," and Bell Telephone's "America the Beautiful," all recently built attractions of Tomorrowland.

The PeopleMover's 62 trains of four cars each carry guests at a moderate pace—up to seven miles per hour. Winding over 4,000 feet—three quarters of a mile—the PeopleMover carries approximately 4,880 passengers per hour during peak summer days.

The endless parade of cars leaves guests on the rotating platform and takes on new ones. Because the cars and the turntable move at the same speed, the effect is similar to stepping from a stationary platform into a stopped car. Much of the same concept has been incorporated into the

successful "Adventure Thru Inner Space" attraction, but on a much smaller basis.

Carrying over 16 guests, four guests per car, the PeopleMover moves quietly because the drive units have been built into the guideway and not into the vehicles. Disneyland's new transportation system is designed for variable speed, point-to-point shuttle transportation service.

To facilitate passenger loading and unloading, the doors of the compartments open and close while the canopies raise and lower, all automatically! These characteristics, combining with the continuous supply of trains that operate on the rotating turntable, greatly reduce the time in loading and unloading guests.

This innovation in vehicle travel is only one of the eight adventures that the guest can experience in the exciting spectacle that is Disneyland's new Tomorrowland. 

Disneyland's Swiss Family Treehouse: A Storybook Classic Relived

Disneyland's Swiss Family Treehouse is another romantic adventure that has been re-created in the Magic Kingdom from Johann Wyss's classic novel, "The Swiss Family Robinson."

The story of the Robinson family dates back to the early 1800's when they were shipwrecked on a deserted South Sea island. Resigned to their fate, the family, Mr. Robinson, a Swiss gentleman; Mrs. Robinson, his wife; Fritz, Ernst and Francis, their sons; and Roberta Montrose, an English girl, combined their skills and built an elaborate split-level treehouse which proved not only comfortable, but also very practical.

Wyss's record of the living experiences of this quaint and unusual family were captured on film by Walt Disney and released in 1961.

The family's attractive treehouse, towering 80 feet above the jungle, has been re-created in Adventureland.

The 150-ton man-made tree required over six tons of reinforced steel and 110 cubic yards of concrete in its construction. The trunk core is a concrete hollow pedestal from which steel structural limbs encased in cement plaster skin extend outward.

Adorning the 40-foot branches are more than 300,000 beautiful, hand-painted leaves and blossoms.

In keeping with Wyss's novel, a waterwheel near the base of the tree actually provides water from a rushing brook to all three rooms of the Robinson Treehouse. Bamboo buckets set up on a pulley basis lift over 200 gallons of water per hour to the treehouse.

Again, at the base of the tree, the ingenuity of the family's skills are exposed in the kitchen and library which were built from the island environment and remains of their wrecked ship "Titus."

As guests climb the stairs, the first room they encounter is the Main Room or living quarters. Here they



WORLD'S LARGEST TREEHOUSE — Rising over 80 feet above the jungles of Adventureland stands Disneyland's Swiss Family Treehouse.

As the Treehouse looked in early 1955.



can view real muskets, an 18th century barometer, and a ship's gimble light to illuminate the room. At the center of the room are shelves holding knick-knacks of old well-preserved pewterware and many other items.

Tacked to the trunk of the tree of the Main Room is an inscription which reads: "This abode, fashioned among these branches with patience, ingenuity and the steadfast perseverance of all hands — is the safest and most charming home of the world. Completed Oct. 16, 1805."

Entering the Mother and Father Room, guests will immediately feel and see the personality characteristics of this close knit couple. The furnishings include an antique sewing chest, chairs and personal items

of real antiquity. Of course, much of the furnishings was done by the Disney Studio to make the treehouse as authentic as possible.

Upon reaching the Boys' Room, the last room at the top of the treehouse, guests have a panoramic view of Disneyland.

The young world of the boys is shown in the construction of their room. Hanging wall to wall are hammocks strung by ship's belaying pins. Book shelves containing 17th and 18th century volumes line the walls.

So concludes a visit to a place where a storybook classic has been brought to reality. Since the Swiss Family Treehouse opening, over eight million guests have climbed the 68 steps to become a part of the fabled shipwrecked family. 

Former Peace Corpsman Returns To Park After 2 Years In Nepal

"We were prepared for hardships, poverty and filth; our indoctrination was thorough so we weren't really surprised to find the country as they said," explained the former Peace Corps member, now working his third summer as a monorail operator.

Having recently returned from Nepal, a country located between Tibet and India, Bill Lambeth has had a taste of life that most will neither see nor experience.

Bill, a lanky six-foot-four-inch graduate of Cal State Long Beach, volunteered for a two-year Peace Corps assignment, teaching English to the inhabitants of the isolated village of Bharsi, Nepal.

"That's three day's walk south of Kathmandu (capital city); all transportation is on foot," he explained.

Assigned with a math teacher to the village, 25-year-old Lambeth learned to live and work in the caste society. The people, according to Lambeth, believe that their king is a reincarnation of Vishnu, the Earth God. Their religion is Hindu, "but because of the Tibetan influence, there is a mixture of Buddhism and Hindu ritual," he clarified.

"We were free to conduct our classes any way we wanted—in some ways this was very unusual. We were fortunate because we had an understanding headmaster who had just returned from a six-month Fulbright Scholarship at Ohio University," the monorail operator said.

Teaching grades 4-10, Bill lived with some of the students in a two-story hostel behind the school. Many of the students who lived more than a day's walk from the school either stayed with friends or relatives in the village or in Bill's hostel.

"In our travels through the country of Nepal, the Asian people would al-

ways remark about our height—they wondered if all the American people were as big as we were," smiled Lambeth.

Bill said that the Peace Corpsmen did their best to let the Nepali people know who they were, what they were trying to accomplish and what it would mean to them in the future.

To Bill, the Peace Corps experience meant many things, but mostly, "it is in this country that you learn and talk about something of another country. But the fact of having the opportunity of being there and actually doing something about what we talk about—that's the challenge." 

Bill Lambeth and his friends from Nepal.



A Preview of "WALT DISNEY'S WONDERFUL WORLD OF COLOR"

(Beginning its 15th season on TV)

Sunday—7:30 p.m. to 8:30 p.m. Channel 4 KNBC-TV



Sammy, The Way-Out Seal, Part I & Part II
September 1 and 8



The Treasure of San Bosco Reef,
Part I & Part II
September 22 & 29



Brimstone, the Amish Horse
October 6



The Boy and the Eagle—September 15

A GIFT FOR THE GIFTED...

Thanks to the generosity of many people, ground will be broken this Fall for one of the world's most beautiful campuses...the California Institute of the Arts...located on 60 picturesque acres at Valencia, near Newhall, California.

Established through the consolidation of Chouinard Art Institute and the Los Angeles Conservatory of Music, Cal Arts has been seeking that site which would best serve the development of a major institute for college-level, professional education in all the creative and performing arts.

First envisioned by Walt Disney as a "community of the arts," Cal Arts will be a place where students, teachers and highly respected professionals will live, work and learn together. Students will receive training not only in their own artistic field, but through constant exposure and the actual living of their art, they will gain an understanding of the value of all the arts as an interrelated whole.

Walt Disney never embarked on a new project without strong personal belief in its importance. Perhaps these words, from the film he prepared to describe his dream of a school of all the arts, will serve to show his high hopes for programs of educational and cultural work: "Southern California now possesses the finest of music centers, galleries, theatres, museums and treasure-houses in which to preserve our heritage.

"Our treasure is talent, a natural resource, as valuable as diamonds, as precious as rubies... Only the finest of talents will serve our bright new temples and make them fulfill their purpose. They must know only the best."

Cal Arts... Walt wished it to be his most important legacy... is national and international in scope and aim. Its new location is near the heart of the largest and most creative talent pool the world has ever known.

"Industry has recognized the need for finding competent professionals in every field," according to Roy Disney, "and will look to institutions such as Cal Arts as a continuing source of artistic manpower."

Cal Arts' campus is scheduled to be ready for occupancy in 1970.

Millie Albright

CLUB MANAGER

Disneyland

PRICES EFFECTIVE SEPT. 9, 1968 THROUGH MAY 31, 1969

MAGIC KINGDOM CLUB

(Includes Admission and ANY 10 Attractions of Your Choice)

	Value	Box Office Price
ADULT	(\$10.35)	\$4.50
JUNIOR (12 thru 17)	(\$7.60)	\$4.00
CHILD (3 thru 11)	(\$7.25)	\$3.50

NOT AVAILABLE TO THE GENERAL PUBLIC

Available ONLY at Disneyland's Main Gate with Magic Kingdom Club Membership Card

PHONE: MAGIC KINGDOM CLUB HEADQUARTERS — EXTENSION 511

REGULAR TICKET BOOKS AND SPECIAL RATES FOR GROUPS OF 15 OR MORE

	A 10c (1)	B 25c (1)	C 35c (2)	D 60c (3)	E 75c (3)	General Admission Ticket (1)
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10-RIDE TICKET BOOK

	Value	Box Office Price	Price To Groups (15 or More)
ADULT	(\$8.60)	\$4.75	\$4.27
JUNIOR (12 thru 17)	(\$7.95)	\$4.25	\$3.82
CHILD (3 thru 11)	(\$5.90)	\$3.75	\$3.37

15-RIDE TICKET BOOK

	(1)	(2)	(3)	(4)	(5)	(1)	Value	Box Office Price	Price To Groups (15 or More)
ADULT							(\$11.30)	\$5.75	\$5.17
JUNIOR (12 thru 17)							(\$10.65)	\$5.25	\$4.72
CHILD (3 thru 11)							(\$ 8.40)	\$4.75	\$4.27

SPECIAL INFORMATION...

One leader to be given Free ADMISSION ONLY when accompanying group of 15 children and Juniors purchasing ticket books (commercially-sponsored groups excepted).

Group Services Office MUST be contacted two days prior to the trip to Disneyland to confirm final arrangements.

On arrival, ONE PERSON must pick up the ticket books at the "Pre-Arranged Groups" window and distribute them to the group.

PHONE: GROUP SERVICES — EXTENSION 511

GENERAL ADMISSION ONLY

Entitles guests to admission to Disneyland, its free shows, exhibits, and entertainments, and to visit the four "lands" and Main Street.

ADULT	\$3.50
JUNIOR (12 thru 17)	\$2.50
CHILD (3 thru 11)	\$.75

SO THAT YOUNG PEOPLE may become better acquainted with one of the greatest figures in American History, all Disneyland visitors 17 years of age or under are invited to be Walt Disney's guests, to spend a few GREAT MOMENTS WITH MR. LINCOLN. A complimentary admission is included with each main entrance ticket, for Juniors and Children.

PRICES SUBJECT TO SEASONAL VARIATION

Disneyland

PARK OPERATING CALENDAR 1968

SEPTEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 OPEN 8-1	2 OPEN 8-12 Labor Day	3 OPEN 10-12	4 OPEN 10-12	5 OPEN 10-12	6 OPEN 10-12	7 OPEN 9-1
8 OPEN 9-9	9 OPEN 10-6	10 OPEN 10-6	11 OPEN 10-6	12 OPEN 10-6	13 OPEN 10-6 Private Party L.A. Firemen 8-1	14 OPEN 9-1
15 OPEN 9-9	16 CLOSED	17 CLOSED	18 OPEN 10-6	19 OPEN 10-6	20 OPEN 10-6 Private Party SDC 8-1	21 OPEN 9-12
22 OPEN 9-9	23 CLOSED	24 CLOSED	25 OPEN 10-6	26 OPEN 10-6	27 OPEN 10-6 Private Party Camp Pendleton 8-1	28 OPEN 9-7 Dixieland 8:30-2:00
29 OPEN 9-7 Private Party Ind. Order of Foresters 8:30-1:30	30 CLOSED					

OCTOBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 CLOSED	2 OPEN 10-6	3 OPEN 10-6	4 OPEN 10-6 Private Party Transportation Assn. 8 - 1	5 OPEN 9-7 Private Party UCB 8:30 - 1:30
6 OPEN 9-12 L.A. Police Dept. Party	7 CLOSED	8 CLOSED	9 OPEN 10-6	10 OPEN 10-6	11 OPEN 10-6 Private Party Interstate Engineering 8 - 1	12 OPEN 9-7 Private Party Bank of America 8:30 - 1:30
13 OPEN 9-7	14 CLOSED Private Party Calif. Grocers 8 - 1	15 CLOSED	16 OPEN 10-6 Senior Citizens Day	17 OPEN 10-6	18 OPEN 10-6 Private Party Assn. of U.S. Army 8 - 1	19 OPEN 9-7 Private Party Aerospace 8:30 - 1:30
20 OPEN 9-7 L.A. County Employees Party	21 CLOSED	22 CLOSED	23 OPEN 10-6	24 OPEN 10-6	25 OPEN 10-6 Private Party Retail Clerks 324 8 - 1	26 OPEN 9-7 Private Party Retail Clerks 324 8 - 1
27 OPEN 9-7 Private Party Retail Clerks 324 8 - 1	28 CLOSED	29 CLOSED	30 OPEN 10-6	31 OPEN 10-6		

NOVEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1 OPEN 10-6 Catholic Schools Day Private Party Lockheed 8 - 1	2 OPEN 9-7 Private Party Navy 8 - 1
3 OPEN 9-7	4 CLOSED	5 CLOSED	6 OPEN 10-6	7 OPEN 10-6	8 OPEN 10-6 Private Party I.B.M. 8 - 1	9 OPEN 9-7 Private Party Airsearch 8 - 1
10 OPEN 9-7 All Nations Found. Party	11 CLOSED	12 CLOSED	13 OPEN 10-6	14 OPEN 10-6	15 OPEN 10-6 Private Party G.L.A.S.S. 8 - 1	16 OPEN 9-7 Private Party Hughes 8 - 1
17 OPEN 9-7 Orange County Ramblers Party	18 CLOSED	19 CLOSED	20 OPEN 10-6	21 OPEN 10-6	22 OPEN 10-6 Private Party Telco Pioneers 8 - 1	23 OPEN 9-7 Private Party Aerojet 8 - 1
24 OPEN 9-7	25 CLOSED	26 CLOSED	27 OPEN 10-6 Private Party TRW Systems 8 - 1	28 OPEN 10-12 Thanksgiving	29 OPEN 9-12	30 OPEN 9-12



*This fall...
for your family's
enjoyment...
don't miss
WALT DISNEY'S
NEVER A DULL MOMENT
... a hilarious
motion picture!*

